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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXIV

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NUMBER 2



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(SEE PAGE 59)

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VOLUME XXIV, NUMBER 2

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CONCERTS IN MARCH

Those who enjoyed the first series of concerts given in January by David Mannes

and a symphony orchestra, and those who were unable to attend, will be glad to learn that a second series will be given on Saturdays, March 2, 9, 16, and 23, at 8 p. m. and that Thomas Whitney Surette will again discuss the evening's program in the Lecture Hall at 5:15 p. m. on each Saturday.

THE BEQUEST OF MRS. H. O. HAVEMEYER

The munificent bequest of Mrs. H. O. Havemeyer was unanimously accepted by the Trustees, under the terms of her will, at their meeting held January 21, 1929. No gift to the Museum could be more welcome. The collection is a monument to the exquisite taste of Mr. and Mrs. Havemeyer. They collected what to them was beautiful and appealing and they acted on their own judgment, the quality of which is now evident. In this respect their collection is probably unique among the large private collections of the country. That it is given to the Museum, or rather to the public through the Museum, is evidence of Mrs. Havemeyer's confidence in our trusteeship.

This generous bequest marks the close of a long and friendly association with the Museum, which has not generally been known. Since 1896, when she joined with her husband in presenting to the Museum a collection of Japanese textiles, her gifts and loans have been both many and valuable. They have, however, been anonymous, so that although large parts of her collection have been on exhibition from time to time in the Museum, her name, by her own request, has been withheld.

A notable gift was the ceiling painted by Giovanni Battista Tiepolo for the Palazzo Barbaro, Venice, which was given anonymously in 1923 in memory of Colonel Oliver H. Payne. This decorative picture is now installed on the ceiling of Gallery 31 A.

Among the special exhibitions for which she lent freely were the Hudson-Fulton Exhibition in 1909, an exhibition of Chinese pottery and sculpture in 1916, an exhibition of Japanese screens and paintings in 1917, the exhibition of the works of Gustave Courbet in 1919, the Fiftieth Anniversary

Exhibition in 1920, exhibitions of French prints and paintings in 1921, the exhibition of the paintings of J. Alden Weir in 1924, and the exhibition of Spanish paintings held in 1928. Many other objects were lent from time to time, including a number of examples of sculpture by Edgar Degas, and paintings and etchings by Mary Cassatt.

In 1924 the Trustees recognized the great value of Mrs. Havemeyer's gifts by electing her a Benefactor.

That this gift to the Museum is sympathetic to her family is evidenced by a letter received by Robert W. de Forest on January 19 from her son Horace Havemeyer, which reads: "Naturally for a great many years my mother and I have discussed her art collection, certain acquisitions to it, and its final disposal, and while all the members of her family have long enjoyed her beautiful pictures and other works of art, we all feel that it is right and fitting that the nation should now enjoy them through the medium of the Museum."

The Havemeyer gift makes it imperative for the Museum to have the extension for which application to the City was made a year ago. We have no place now in which we can adequately exhibit the collection.

MEMORIAL EXHIBITION OF THE WORK OF ARTHUR B. DAVIES

The Trustees of the Museum desire to announce that a memorial exhibition of the work of Arthur B. Davies will be held sometime during the height of the coming season, 1929-1930. This will represent the art of Davies in the various periods of his activity and will include drawings, lithographs, and sculptures as well as paintings.

A MUSEUM REPRESENTATIVE IN EUROPE

The Museum is fortunate in having secured the services of Count Umberto Gnoli, of Rome, as a representative in Europe to keep us in touch with opportunities to acquire desirable additions to our collections, primarily in the Departments of Paintings

and Decorative Arts, and to negotiate for the purchase of these when called upon to do so. Count Gnoli is widely known among connoisseurs, by whom he is recognized as one of the leading Italian authorities on his subject, through both his publications and his work in other directions. For some years past he has been the Director of the Museum in Perugia and Superintendent of the Monuments and Works of Art in the district of Umbria, both of which positions he recently resigned. He has been spending several weeks in this country, where he has many friends, and sailed for Italy on January 5 to take up his new work.

AMERICAN INDUSTRIAL ART

AN EXHIBITION OF CONTEMPORARY DESIGN

A philosophic approach to contemporary design justifies quotation from the ancients. To the learner the old is new, the new soon old, in styles of art as in religion, in mechanical development as in music. These changes are embraced under the ambiguous word "progress," a kind of rotarian word for which the hoary phrase that there is nothing constant but change is a working equivalent. The ancient responsible for these reflections is Heraclitus of Ephesus, who said, about a century before the Parthenon was built, that the major problem of human society is to combine that degree of liberty without which law is tyranny with that degree of law without which liberty becomes license. A task, indeed, not only of deftly combining but also of nicely balancing, this to be achieved with every regard for flexibility and adjustment. One somehow gets the impression of a weather-vane run by law.

Styles in design *are* weather-vanes and they *do* obey law, but an unwritten law, not to be stated in resounding paragraphs and sections until the style has fallen into its place in that logical sequence of human expressions called the history of art.

So in contemporary design, the art in industry of today, the modern craftsmanship, there also is a kind of law, or principle, in the making. It cannot as yet be given any

finality of statement; it cannot be set down as a ruling authority. Liberty is essential to growth, but there is nothing to prove that liberty should not have good manners and good sense. It is there that we may seek a sort of control lever for contemporary design.

No style, past or to come, finished or half-grown, has ever prospered, or ever will, without recourse to reason. If the new style now taking shape wherever we look can be proved reasonable we need not be troubled because its voice is cracked, its color pitched too high, its apperception a bit vague. These are marks of adolescence which may be just as reasonable as they are raucous; modulation comes with maturity and this style of today is but a quarter-century old.

The underlying reason in contemporary design is to be sought in the practical life it hopes to interpret. Only as interpreter can art function usefully, and in this The Metropolitan Museum of Art seeks to aid in offering the current Exhibition of American Industrial Art.¹

What is the tempo of our day? What are the dominant elements of our culture, our activities, our thinking? Is this a speed age or are we sedate? Have we time to be dignified and stately about frills or are we air-minded? Do we wait for months, as once we all did, for the silkworm to complete his labors before beginning to make thread from his cocoon; or do we undertake, as many of us do now, to make a few bales of vegetable silk out of chemically treated wood fiber between breakfast and lunch as a regular chore of a business week-day? And is this the mechanistic millennium which shrivels the soul and makes mockery of imagination, or are these fabulous industries, these automatic instruments of production, the means of bringing within range of vision the real potentialities of our crowded lives and of interpreting our aspirations and achievements?

In the answers to questions such as these is to be found the reasonable groundwork upon which a representative modern style

¹ February 11 to March 24, in the Gallery of Special Exhibitions.

may be built and in them also we may seek the Museum's own reasons for presenting the remarkable demonstration of collaborative effort in design and production which constitutes the eleventh in its series of exhibitions of American industrial art.

These exhibitions are in effect the Museum's contribution toward the formulation of a style of design, for under its aegis moot points will find decision and trends be given direction, without too many concessions to the exuberance of novelty and with never too strong a regard for sales value. The Museum gallery is neutral ground and all other considerations must yield before that of a sincere effort in favor of contemporary design.

The Museum's public relationships are varied, its contacts must be classified according to types of interest. Among the chief interests in the community are those of the designers and manufacturers of home furnishings and other kinds of industrial art. For many years the Museum has given close attention to the needs of these fields, aiding them in the laboratory use of the collections, assisting their representative trade journals, collaborating with their trade associations. As one line of effort, the exhibitions of American industrial art have been held, and further, in token of the Museum's rôle of interpreter, these exhibitions have changed in general complexion from year to year to accord with current interest and demand. Thus in the beginning all objects shown were the result of Museum study and were the work of the year; later, these requirements gave way to the important one that only pieces of American design and manufacture were shown. Now, in the eleventh exhibition, the procedure responds once more to general tendencies and not only are the objects shown all of American conception and execution throughout, but they have been designed for the specific purpose of this showing.

To these considerations has been added a further one, more important than the rest: these specially designed objects have been brought together in group displays, which simulate room arrangements but are not necessarily treated with the finality of a

problem in decoration involving the personality of a client, as would be the case commercially. In all, there are over a dozen group schemes, the names of which indicate their variety: backyard garden, man's study in a country house, conservatory, show window, woman's bedroom, central garden feature, man's den, child's nursery and bedroom, dining room, bath and dressing room, apartment house loggia, salesroom, and business executive's office.

For a number of years the Museum has had the great advantage of the advice and assistance of an Advisory Committee on Industrial Art, consisting of a group of manufacturers and designers practically engaged in supplying objects of industrial art to the purchasing public. This group has been of great value in steadying the hand of the Museum as the various exhibitions in the industrial art series were planned and it was with their advice that the eleventh exhibition was given its present form.

For several years it had been the Museum's desire to offer an exhibition American-designed and American-made throughout, but the form that this presentation should take was not at first clear, in view of the great labor and the large number of collaborators that would be required for so extensive an exhibition of specially designed pieces. It was at a meeting of the Advisory Committee on Industrial Art, held at the Museum, that the first suggestion was made by Giles Whiting, of the Persian Rug Manufactory, for a concerted arrangement of objects from various industries. This took more definite shape in succeeding meetings, where it was developed further by Sidney Blumenthal, of the Shelton Looms, and particularly by Léon V. Solon of the Robertson Art Tile Company, enlisting such enthusiasm and encouragement that the feasibility was considered of presenting the unified collaborative exhibition which has now been realized.

This offered, however, a highly specialized problem in design, whose solution required continuous and close attention; it was characterized by all the solidity and reality of a regular professional job in a designer's office. Another group, the Coöperating Committee,

was called in to help; in fact, the actual problem of design was turned over to them. This committee consisted of Raymond M. Hood, Ely Jacques Kahn, Eliel Saarinen, Eugene Schoen, Léon V. Solon, Ralph T. Walker, Armistead Fitzhugh, John Well-born Root, and Joseph Urban.

With eager energy and productive enthusiasm these men threw themselves into the prodigious task. The huge room was transformed for the purpose, the series of group schemes allotted among the members of the committee, each setting to work to marshal a company of collaborating manufacturers, designers, and craftsmen to bring his project into realization. The actual labor and material involved were tremendous; weekly meetings were held, drawing followed drawing until finally the working blue-prints were turned over to the Museum's workshops.

All the understructure in this exhibition was done with efficiency and dispatch by the Museum's own shops, as was also the final presentation of the gallery as a whole. The collaborating firms, designers, and craftsmen were then at liberty to make finished installations of their own groups.

The number of these collaborators who responded to the Museum's invitation to participate is 150, all having been recommended by the Coöperating Committee. In general, the design not only of the gallery and the groups but also of most of the individual objects was made by members of this committee. So thorough and effective was the work of this group of architects that the exhibition poster carries the special announcement, "The architect and the industrial arts." Surely in this there is not the remotest hint of commercial inbreeding and the need to overcome sales resistance as a barrier to design. The architect here is given the position of captain in a company of artistic collaborators and together they have produced an exhibition unique as a stylistic presentation, favoring no foreign national models, assuring correct use of known materials and logical interpretation of new ones, and serving no gods but those of coöperation between designer and producer, sincere individuality in expression, and reason in design.

The progress of this enterprise has been highly gratifying throughout; the opportunity offered by the Museum was grasped and turned to excellent advantage by a group of our leading architects in presenting an exhibition which is an important stylistic contribution to contemporary design.

RICHARD F. BACH.

REPORT OF THE TRUSTEES FOR THE YEAR 1928

Brief extracts are here quoted from the Annual Report of the Trustees, which was presented to the Fellows at the meeting of the Corporation on January 21.¹

"The acquisitions of the year have been numerous. Those received by gift have been highly esteemed for themselves and for the evidence of their donors' belief in the value of the Museum; those which have been purchased out of funds given by earlier benefactors should lead us to think with gratitude of these donors.

"An important and unusual event of the year was the sale by auction in March and April of duplicates acquired by purchase with the collection of Cypriote antiquities in 1874 and 1876, and other duplicates of objects in the Department of Classical Art. The Trustees have never before acted upon their right to dispose of property of this character; their present decision was governed chiefly by their desire to make these objects useful to others, and to save the care and space involved in continual storage.

"The efforts put forth to make the collections better enjoyed and better understood have resulted in no unequivocal response, as evidenced by the attendance in the galleries and at lectures and talks. It was with the hope of stimulating this interest and of increasing the knowledge of the collections that the Trustees this year caused to be published the journal called *Metropolitan Museum Studies*. In doing this they have been mindful, also, of the fact that with better knowledge comes the greatest pleasure in the appreciation of art."

¹ The Annual Report will be published late in February; it will be sent to all Members and will be mailed to others on request.

"The purpose underlying the organization of the membership in the early days of the Museum was to gain support, and, quite frankly, financial support. With time, and even with the great gifts of money and the accumulation of great funds, the Museum is still in need of this support; and the Trustees are grateful to those who evidenced their good-will through contributions in this form during the past year. The Trustees do not forget, however, that the group of Members also forms the strongest evidence there is of public approval of the principles and purposes of their work."

"The number of visits paid to the main building of the Museum was 1,218,834, and to The Cloisters 43,193, figures which show a slight increase over those of last year. This large total may be divided into various groups of figures to demonstrate something of the purposes or desires of those who come to see the collections; and a brief study of these figures will show, what is gratifying to record, that increasingly each year the purposefulness of the visitor becomes greater. . . ."

"The reports of the Director of Educational Work and the Director of Industrial Relations show important phases of the activities of the year, which have done much to increase the use of the Museum in the best and most definite ways, and to create feelings of personal and friendly relationship. . . ."

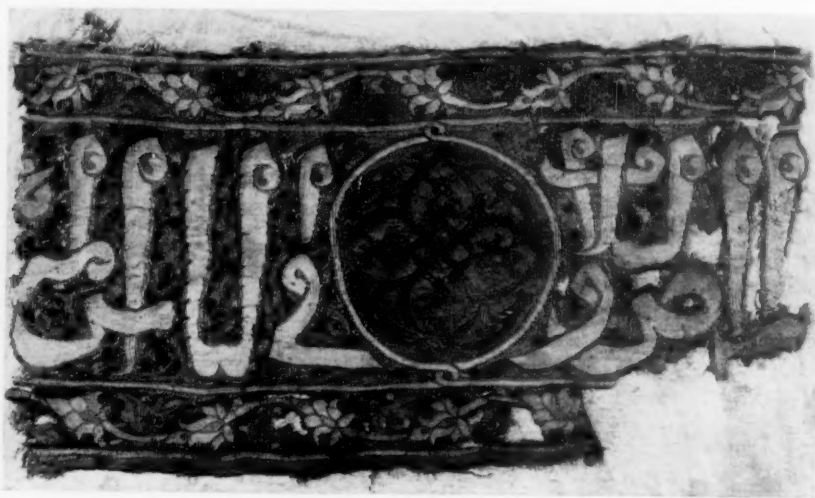
"In the earlier years of its existence our Museum, like the art museums of Europe, was only a silent depository of objects of art. In these later years, while no less a depository of objects of art, it has become vocal—and even loud-spoken. It has not been content simply to exhibit its collections, it has demonstrated their use and their value to the community. It has become a museum of service. It has not sought to be itself a university, a college, or a school, but it has sought to put its collections at the service of every university and every college and every school. It has done so by its efficient staff and corps of able instructors, by its numerous lectures, and by its many publications. It is in this sphere of usefulness that our opportunities are greatest. The pressing need is for money

to allow the expansion of work now being carried on and for its inevitable expansion in the future. Progressiveness and leadership in any field of endeavor cost more than lack of initiative. The time has come when it may be said that to carry forward plans for the development of these agencies, involving an ever-increasing charge upon the budget, an endowment fund is essential, in justice to this work as well as to the other claims upon the general sources of income."

by translucent enamel over foil. The plaque is signed L L in gold.

It may thus be identified as the work of Léonard Limousin, who was born about 1505 and died around 1576. He was a distinguished exponent of the Renaissance style that became popular in France in his time and enjoyed a well-deserved popularity for his figure compositions and particularly for his portraits.

The second plaque,² representing Julius



FRAGMENT OF TAPESTRY-WOVEN SILK BAND, EGYPTO-ARABIC, ABOUT 1300

ENAMELS AND A TEXTILE: A RECENT GIFT

A welcome gift from V. Everit Macy has added two fine specimens to our small collection of French painted enamels of the sixteenth century: an oval plaque¹ representing the head and bust of a lady, and a circular plaque representing Julius Caesar crossing the Rubicon. The lady, whose hair is fantastically dressed, is depicted in delicate pink and grayish tones, relieved by passages of tawny yellow and turquoise, against a deep blue background. The rim of the plaque is moulded to form a frame, which is decorated with ornament in gilt on a black ground. Gems on the frame, head-dress, and border of the gown are simulated

Caesar, is an example of the grisaille painting that was carried to high perfection in the ateliers of Limoges. The figure and the horse are painted in opaque white enamel shading to gray, and enriched by touches of gold. The river bank, however, is painted in shades of green, violet, and blue. The plants and the inscription, IULIVS SESAR, are in gold. The plaque is framed by a wide rim consisting of four shaped panels decorated with masks and trophies in grisaille connected by golden ribbons on a black background. This plaque was in the Didier-Petit Collection of Lyons, sold at Paris in March, 1843; it was then attributed to Pierre Raymond. Although it is unsigned, the style certainly recalls the work of this master and his busy atelier. Pierre Ray-

¹ Acc. no. 28.217.3.

² Acc. no. 28.217.2.

mond, who was active from about 1534 to about 1582, was one of the most prolific of the Limoges enamel painters of the best period of the sixteenth century. His finest examples are marked by delicacy and charm of execution. The designs, as was usually the case with the Limoges enamel painters, were not original, but were adapted with more or less change from prints and drawings by other artists.

It may be of interest to remind the reader that enamel painting came into favor at the close of the mediaeval period, replacing in popularity the earlier techniques of *champlevé* and of translucent enamel over sunken relief carving. In the new process, which made no use of *cloisons* or depressions in the surface of the metal to hold the enamel, the enamel was spread over a copper base with a spatula or brush, both sides of the plaque being enameled to prevent cracking. Whether the technique originated in Italy or France is still open to question, but its great development unquestionably took place in France in the ateliers of Limoges. The best work was produced in the period represented by our two new accessions.

A third gift from Mr. Macy exemplifies another type of enamel. The object is a triptych of cast brass³ representing the Savior with the Virgin and Saint John. The backgrounds are enriched with blue, white, and yellow enamels. The triptych is Russian, probably of the eighteenth century in date.

Of quite exceptional interest is the beautiful textile fragment here illustrated. It is part of a tapestry-woven silk band, made in Egypt in the Mamluk period about 1300. This rare example of Egypto-Arabic weaving is unusually beautiful in color and design. On each side of a central medallion inclosing enlaced arabesques in silver on a light blue ground are parts of two inscriptions⁴ in Naskhi characters. On the right is *wa-s-salamu* (and the salutation). On the left is *fi-n-nasi* (in the people). The characters are in white, outlined with tan. Surrounding them are small scrolling ara-

besques in blue, interspersed with tiny disks wrought in silver. The background was originally black, but has now rotted away, leaving exposed the tan-colored silk warp. A scrolling vine with peony flowers and naturalistic leaves in white, tan, and blue decorates the narrow guard bands. Here again the background was originally black. This textile, together with the three enamels, is now on view in the Room of Recent Accessions.

JOSEPH BRECK.

PHOTOGRAPHS BY ALFRED STIEGLITZ

Mrs. Rebecca S. Strand, Mrs. Alma Wertheim, David A. Schulte, Paul Rosenfeld, and an anonymous friend have presented to the Museum a group of twenty-two photographs by Alfred Stieglitz, which are representative of the various aspects of his work during the last several years.¹ Among them are portraits, studies of the nude, landscapes, cloud-scapes, and the well-known print of hands sewing, which some sensitive observers regard as one of the most extraordinary prints of modern times. In them the artistic possibilities of photography are shown as in little other work of our day.

The last century has seen the development of photography and photographic process from its first beginnings in the laboratory of Niépce to its present status as one of the most important means of making visual records that has ever been known. Today available to all the world and so common and so cheap that it is taken as matter of course and without thought, photography has become as integral a part of our actual life as printing (with which socially and economically it is so closely allied), and the reading and writing that come from it. It is hardly overstating the case to say that it has brought about an even greater revolution in our visual knowledge and practice than printing did in our verbal knowledge and practice. As a means of conveying information, it is, within its rather broad limitations, more subtle, more accurate, and

¹ A selection of these will be shown this month in the Room of Recent Accessions.

³ Acc. no. 28.217.1.

⁴ Kindly translated by Professor Nicholas N. Martinovitch.

more easily handled than anything that has hitherto been known. Just as it is an integral part of our news-gathering mechanisms, so it is integral to our scientific thought, being the tool that records everything, from the positions of stars so distant that they are not visible to the eye down to the tracks of alpha and beta particles which are so small that they are not visible to the eye. In other words, not only has it pervaded all of our daily business and practical life, but it has made possible the investigation and testing out of the theories and problems that under the catch names of relativity and quanta lie at the very bases of our modern philosophies and metaphysics of science.

Until photography and its derivative processes made their appearance it was impossible for a human being to make a picture of anything that did not tell more about the man who made the picture than it did about the things represented in the picture. For the first time was made possible such a thing as an objective picture which could be used as a scientific datum with respect to the object depicted. One remembers hearing it said that "the camera does not lie." Because of this and because of the fact that all the world took to making photographs in the most casual and unthinking and unseeing way, it came about that photography acquired a reputation for being a wholly inartistic thing. And there is no question that only the most infinitesimal residuum of the photographs made could by any possibility be regarded as having even the slightest trace of any artistic quality. But in this, photography resembles speech and the words of which it is composed. Merely because less than a hundredth of one per cent of the words written and printed every day have any literary or poetic merit, people do not take the attitude that ordered words are necessarily incapable of having such merits. In the course of a great many thousands of years of practice in the use of words people have learned that they are capable of being used artistically. Photography, however, is as yet, at one and the

same time, too youthful and too useful a pursuit for men to have realized its possibilities aside from those of mere utility. Today it is still a medium the various applications of which have to be worked out and developed. That it is capable of being turned to definitely artistic uses is none the less demonstrated beyond any question in these photographs made by Mr. Stieglitz, who is to be regarded as one of the pioneers in opening up a new artistic vision.

It has often been urged against the claims which from time to time have been put forth for photography as an artistic medium that in photography there is no creation in the sense in which there is creation in painting or sculpture, the taking of raw inchoate material and endowing it with form and character. This, however, is one of those arguments which are only half thought out. The welter of shapes and surfaces in which we live and over which our eyes continually play is even more inchoate than the sculptor's block of stone or the painter's box of pigments. To reduce part of these churning insignificant contours and textures to order and character through the lens of the camera requires a sharpness and sensitiveness of sight and an alertness of recognition which are not only essentially artistic but of the very essence of creative artistry. The point where sight crosses the line from mere mirroring reflection to purposive recognition of order (or, as the psychologists would say, to apperception) is the point where artistry as distinct from mere handicraft makes its appearance, for this purposive recognition of order is neither more nor less than creation, the impress of character.

Mr. Stieglitz has shown that in the hands of the proper person photography is as apt a tool as any other for recording this recognition of order and character. And for having done it he deserves a recognition that as yet is denied only because of habits formed prior to his demonstration.

It all goes to show—oh! so many, many things.

WILLIAM M. IVINS, JR.

A GIFT OF EARLY ENGLISH GLOVES

The art of the glover, historic and royal examples of which are preserved in European museums, has heretofore been sparsely represented in American collections, save in the precious Shakespearian documents owned by the Furness family of Philadelphia. A recent gift from Mrs. Edward S. Harkness is, therefore, more than welcome, as it adds to the Museum collection of decorative arts an exceptionally fine group of Elizabethan and Stuart gloves that will prove especially interesting just at this time when Lytton Strachey's book has centered public attention on this romantic period of English history.

The gift here recorded comprises four pairs of embroidered gloves, the most interesting of which, perhaps, is one of rather heavy buff—probably originally white—undressed leather, twelve and a quarter inches long with a palm breadth of three and a quarter inches (fig. 2). The gauntlets, or cuffs, of this pair are cut in eight tabs, or panels—four on each side—each three and three-quarter inches in length, finished at the wrist with a quilling of ribbon edged with lace of metal thread. Fragments indicate that the tabs were originally edged with lace, but this has long since disappeared. Its loss, nevertheless, is not without advantage to the student, as the loosened edges disclose as a backing to the embroidery bits of old manuscript and slips cut from an old lace pattern book of the early sixteenth-century type.

The embroidery of these panels includes two designs: the first, a human eye¹ shedding tears (fig. 1), entirely worked in metal

¹ While this may be a personal badge, neither Robert T. Nichol of the Museum staff, nor the College of Arms, nor Cyril Davenport has thus far been able to identify it.

thread, above which hangs a slender swag worked in tent stitch, and below, a single blossom of heart's-ease, a popular Elizabethan motive. Alternating with this is the second design, a paroquet perched on a bar, worked in metal thread with details in seed pearls, and suspended from the bar, an elaborately tasseled swag. A pair of gloves with similar tabs and wrist quill is preserved in the Victoria and Albert Museum² and attributed to the reign of Elizabeth (1558-1603).



FIG. 1

DETAIL OF FIG. 2

Of equal interest is a pair with deep gauntlets (five inches) of silk and silver tapestry work (fig. 3). These, also, are made of undressed leather in the same buff shade and are cut in the usual shapeless manner of the period with extravagantly long fingers. The gloves measure thirteen and a quarter inches in length with a palm breadth of three and a quarter inches. Both this and the pair previously mentioned were without doubt designed for a feminine hand, as gloves of the day were worn loosely and these are of very slender cut. The tapestry gauntlets of these gloves are designed with garden flowers—the carnation, rose, harebell, heart's-ease, and sprays of strawberry plant—and are worked in silks in natural colors on a ground of silver. The cuffs are lined with

rose-colored taffeta, which originally may have been crimson, edged with Venetian bobbin lace in gold thread embellished with spangles. The open sides of the cuffs are connected by three bands of taffeta ribbon edged with narrow metal lace repeated in two rows through the center of the ribbons. These bands of ribbon are almost identical with those on a pair of gloves in the Victoria and Albert Museum attributed to Mary Queen of Scots and dated 1587.³

A special note of interest in the ornament-

² W. B. Redfern, *Royal and Historic Gloves and Shoes*, pl. X; cf. also frontispiece.

³ Redfern, *op. cit.*, pl. XVII.

tation of this pair is the stitchery in metal thread which extends along the finger seams and down the backs of the hands. This, which at first glance appears to be an applied braid, proves to be worked through the leather in a very closely laid braid stitch.⁴ An early example of this stitch is found in an embroidered book-cover in the

where it forms the scrolling stems of the flowers.⁶

Of greater importance, however, is the tapestry of the gauntlets, a work so closely related in both technique and pattern to a small heraldic panel⁷ in the Victoria and Albert Museum as to suggest the same provenance. This heraldic panel belongs to



FIG. 2. EMBROIDERED GLOVES
ENGLISH, LATE XVI CENTURY



FIG. 3. GLOVES WITH TAPESTRY GAUNT-
LETS, ENGLISH, LATE XVI CENTURY

Bodleian Library, a work ascribed to the Princess Elizabeth; the embroidery binds a manuscript written by this princess in her eleventh year, 1544.⁵ The same stitch also appears in the embroidered cover of the *Daily Exercise of a Christian*, published in London in 1623, as well as in the embroidered bag for the book of Psalms (1633)

⁴ Mrs. Archibald Christie, *Embroidery and Tapestry Weaving*, p. 90, fig. 35.

⁵ Cyril J. H. Davenport, *English Embroidered Book-Bindings*, p. 32.

a group of tapestries—chiefly cushion covers and small panels which are attributed to the first English tapestry-weaving industry established in the middle of the sixteenth century at Barcheston and Weston in Warwickshire under the patronage of William Sheldon. The gauntlets of the gloves not only show the same patterning and variety of flowers as this group of tapestries, but

⁶ Davenport, *op. cit.*, pp. 17, 44.

⁷ Victoria and Albert Museum, *Catalogue of Tapestries*, 1924, pp. 8, 14; pl. 11.

also the same coloring. Moreover, certain technical means of indicating the shading in the plants are identical and not met with at this period except in German tapestries.⁸ Exactly when this English manufactory ceased to function is not known, but its records can be found for only two or three decades after the death of William Sheldon in 1570. Therefore, it is probable that its activities fell within the reign of Elizabeth. The tapestry of the gloves seems to have been designed and made for the use they fill, and indeed other examples of the use at



FIG. 4. ARMORIAL BEARINGS
OF GLOVERS' COMPANY
INCORPORATED 1639

this time of tapestry in such accessories are known—for instance, the very rare binding of the Bible of the British and Foreign Society⁹ and a little knife and fork case, bag, and cushion formerly in the Griffith's collection.¹⁰ Each of the two remaining gloves in the Harkness group measures twelve inches in length with a hand breadth of three and a half inches. These, cut with shorter and thicker fingers, are undoubtedly men's gloves; both are of light-colored undressed leather with cuffs of smaller dimensions cut on a less flaring model. In the first

⁸ The shading is not indicated by hatching as in Flemish tapestries of the period but by squares (or checks) of the darker color alternating with squares of the lighter color.

⁹ Illustrated by Davenport in *The Burlington Magazine*, vol. IV, p. 270.

¹⁰ G. S. Seligman and T. Hughes, *Domestic Needlework*, pl. XXI.

pair of the two, probably dating from the first quarter of the seventeenth century, the palms are perforated for ventilation¹¹ and the embroidery, which is less elaborate, is designed in a serpentine vine pattern with simple leaf forms worked in green and pink silk on a scrolling stem of metal thread (fig. 6).

In the later pair, dating between 1630 and 1640, the embroidery is designed in medallion form, a circular frame inclosing bird and floral motives while tulips and a five-petaled flower worked in satin stitch appear in the field of the pattern (fig. 5). The embroidery of both pairs is embellished with spangles.

In addition to those presented by Mrs. Harkness the Museum has recently acquired by purchase a pair of Elizabethan gloves (fig. 7) closely related to those presented to Sir Anthony Denny by Henry VIII which are now in the Victoria and Albert Museum.¹² These are of fine white undressed leather, cut with extravagantly long fingers of very slender proportions. They measure, over all, twelve and a quarter inches. The handsomely embroidered cuff which is unusually deep, measuring seven inches, is worked on canvas with a field of silver thread in tent stitch, over which fanciful flowers in polychrome silk and metal thread are elaborately wrought in high relief. The edges of the cuff are finished with Venetian bobbin lace in gold and silver thread, and the broad side has the usual bands of ribbon—in this case the ribbon is woven in pink silk and metal thread. Not only are the proportions of the cuffs unusual in these gloves but likewise the embroidery, which might almost be termed lacework. In fact, the extravagant display of stitchery and the elaboration of detail are such as might have been designed for a patron of noble lineage, possibly a member of the queen's household.

But, since documents are lacking, attribution and dating must necessarily remain conjectural, and the same is true in regard to the origin and early history of the custom of wearing gloves. As the English word

¹¹ Redfern, *op. cit.*, pl. XXXV.

¹² Redfern, *op. cit.*, pl. VIII.

glove is a corruption of the Saxon word *glóf*, it may be assumed that in ancient times the Saxons used a hand-covering and consequently brought the custom into Britain.

As a fashion, however, gloves seem to have reached Italy from the East in the eleventh century through the marriage of a

where in the thirteenth century gloves are said to have been made of a kid prepared with violet powder, while in England the vogue for perfumed gloves recorded in the wardrobe accounts of Henry VIII continued in favor throughout the seventeenth century.

Fashions in the period from which the



FIG. 5. EMBROIDERED GLOVES
ENGLISH, ABOUT 1630-1640



FIG. 6. EMBROIDERED GLOVES
ENGLISH, EARLY XVII CENTURY

doge of Venice, Domenico Selvo, with a daughter of the Emperor Constantine, Teodora Ducas. As Dogaressa, she established a court of great magnificence, introducing costly perfumes and various other Oriental luxuries. It is to the diarists of her time that we are indebted for the information that in public she always wore gloves scented with aromatic herbs.¹³ Later the custom appeared in Spain and France,

¹³ Edgumbe Staley, *The Dogaressas of Venice*, pp. 55 ff.

Museum gloves date are revealed by the items found in the royal wardrobe accounts of the time. The purchase of imported gloves, especially from Spain, is often recorded while embroidered gloves from Venice are said to have found favor in court circles in the same way as did the perfumed gloves of Spain and France. Henry VIII had a preference for Spanish gloves, an item of his expenses recording the purchase of a "douzin and halfe of Spanyshe gloves." The treasurer of Marie d'Anjou, wife of

Charles VII, records in 1454 the purchase of a dozen pairs of gloves of "chevrotin blanc" from Tours. And in the seventeenth century, Anne of Austria, "la reine aux belles mains," writes to the Duc d'Arcos, the Spanish Viceroy in Naples in 1646 and 1647, as follows: "Monsieur le duc et com-père, je vous envoie ci-joint un gant qui severai de modèle pour le douzaine que je vous prie de vouloir bien me faire parvenir."¹⁴ Apparently she preferred her native Spanish gloves to those produced in her adopted country.

As to the history of the industry, the glovers of Perth formed a company as far back as the days of the Scottish king, Robert III (1390-1406). France claims an established glove industry at Niort in 1277, while in England, although Edward IV granted armorial bearings to the glovers and likewise prohibited the importation of gloves, the company was not incorporated until 1639 (fig. 4).

Several pairs of historic gloves from the Elizabethan period still exist. Some are preserved in the Victoria and Albert Museum, and of the two pairs of gloves which remain to us from the wardrobe of Shakespeare, who was the son of a glover, one is in the Stratford Museum and the other is in Philadelphia.

Limitation of space prevents the enumeration of further extracts from the wardrobe accounts of this period—the age which may

¹⁴ Feuillet de Conches, *Causeries d'un curieux*, vol. 11, p. 329.

be said to mark the zenith of the glove-maker's art when, combined with the art of the embroiderer, gloves became such an elegant accessory of the toilet.

The gloves will be shown in the Room of Recent Accessions during February, after which they will be placed with the English embroideries in Gallery H 22.

FRANCES MORRIS.



FIG. 7. EMBROIDERED GLOVES, ENGLISH
LATE XVI CENTURY

JAPANESE PRINTS ON VIEW

The third exhibition of Japanese prints based on the collection of Louis V. Ledoux will be shown in Room H 11 from February 11 to March 5. The previous exhibition showed the work of Harunobu, the first artist to use the newly attained technical perfection of the printers. We now come to the great period of Japanese printing, the last quarter of the eighteenth century, a time rich in great designers, a time also when printer and engraver, publisher and public seemed alike to be artists.

Owing to the number of artists represented, it has seemed wisest to avoid confusion by excluding from this exhibition one very large class of prints, the actor-portraits. These will be shown in a separate exhibition the following month.

After the death of Harunobu in 1770 his influence continued to dominate the field for some years, being chiefly exemplified in the work of his pupil Koriyasai. Harunobu's favorite small square form, however, was soon abandoned in favor of larger sheets



FIG. 1. COURTESAN WITH ATTENDANT
BY KITAO SHIGEMASA



FIG. 2. THE POET ISE-NO-OSUKE
BY TORII KIYONAGA



FIG. 3. BARBER SHAVING THE NECK
BY KITAGAWA UTAMARO



FIG. 4. WOMEN IN THE MOONLIGHT
BY CHŌKI

and of the tall and narrow pillar-prints, or *bashira-e*, which were particularly adapted to the genius of Koriūsai. At the same time the delicate figures beloved by Harunobu gradually gave way to a more naturalistic type, shown at its best in the powerful work of Kitao Shigemasa (fig. 1). This artist was primarily an illustrator of books and, except during one short period around 1777, he made comparatively few single prints. Nevertheless his influence was very great. He was generally accepted as the foremost artist of his time, and according to one story he often proudly refused to sign his prints, on the ground that imitation was impossible.

After Shigemasa had returned to book illustration, the leadership in Ukiyo-e was taken by Torii Kiyonaga, whose work is often regarded as marking the peak of Japanese print design. Trained in the Torii school, he practically abandoned this to develop a style of his own, in which stately yet graceful figures are combined with the background into superb designs. Of all his work, none is more splendidly dignified than his portraits of court ladies, one of which is illustrated in figure 2. This shows the poet Ise-no-Osuke (954-1038), composing her famous poem:

The mists of springtime
The wild geese see, yet swiftly
They wing their way hence—
Flowerless though it may be
It is their own home they love.

Kiyonaga designed many delightful three-sheet prints and occasionally worked in the style of the Torii school, the headship of which he had attained in 1785. But by 1790 his invention gave signs of flagging, and shortly afterward he abandoned print-making altogether.

At this time he had many followers, the foremost being Yeishi, Shunchō, and Utamaro. All three were admirable artists, but Utamaro proved to have the strongest and most original genius, and he soon struck out along new paths, carrying the others with him. One of Utamaro's most successful innovations was the design of large half-length portraits, usually single, but often showing two heads, and sometimes three. The mode of hairdressing then in vogue lent

itself to this style, and in his massing of blacks Utamaro was a consummate master. His control of the blacks is especially noticeable in prints of this type which time has robbed of their brilliant coloring, for even without it they retain a large proportion of their beauty. The print shown in figure 3 illustrates this point, for while the original gains much from its color, the main design is unaffected by reproduction in black and white. Utamaro worked in other styles as well, many of which are shown here. The silvery mica background in some of the prints is a device which adds greatly to their brilliance, while the technique used in printing several of the pictures is extraordinary. This is particularly the case in prints such as L 237 and L 89, where the semi-transparency of some of the draperies is marvelously rendered.

Of the other artists shown in the exhibition it is not possible to say much in a short article. Yeishi and his pupils are well represented by charming prints with yellow backgrounds, and by their symphonies of black and gray and purple; and there are several famous prints by the always delightful Shunchō. As a general rule, however, the best work of these men and the lesser artists of the time was quite closely modeled on the style of Kiyonaga and later on that of Utamaro. This rule of course does not apply to actor-prints, and it has a number of other exceptions also. Of these perhaps the most important is in the case of Chōki, one of whose prints is illustrated here (fig. 4). This artist, like Utamaro, had studied under Toriyama Sekiyen, but he never lost his own individuality in the greater fame of his fellow student. His lack of followers may very well be due to the fact that his peculiar style and coloring were practically inimitable. Another artist of great individuality was Yeiri, whose masterpiece was probably the portrait shown in this exhibition, that of the novelist Kyōden. This is realistic portraiture at its very best, where a brilliant and extraordinary technique is entirely subordinated to the powerful characterization of the subject.

The last of the artists shown in this group is Toyokuni, whose early work is very fine indeed. The triptych of a princess and her

attendants in the snow watching young girls making a huge snowball is a magnificent design, here preserved with all its original beauty of luminous and contrasted color. Unfortunately, after the death of his rivals Toyokuni yielded to a demand for the forceful and grotesque, and it is from his declining years that we must date the passing of the great period of Japanese Ukiyo-e.

H. G. HENDERSON.

It is a fine conception of this spirited animal, carefully worked, and in a comparatively good state of preservation—the head was broken in two pieces and has been put together, but there are no restorations. The type is evidently that of the stocky, thick-necked pony, which we see in most Greek representations of horses, not that of the slender race horse, which occurs occasionally, for instance, on some gems and in the



FIG. 1. MARBLE HEAD OF A HORSE

A MARBLE HEAD OF A HORSE

The life-size marble head of a horse shown this month in the Room of Recent Accessions is an important new acquisition in the Department of Classical Art (figs. 1 and 2, height $16\frac{1}{4}$ in. [41.3 cm.]). It evidently formed part of a statue, either of a horseman or of a chariot group, probably the latter, for it has the characteristic slight turn to one side; and it was represented in motion, as indicated by the continuous curve of the upper line of the neck and the face. The bridle is worked in marble, not in bronze as was often the case, and has a medallion in front decorated with a lion.

bronze recently found off Cape Artemision.

Since we can trace a continuous development in the representation of the horse in Greek art comparable to that observable in the human figure, it will be interesting to try to assign a place to our newcomer. Inevitably we compare it with the other two famous horses in our collection—the large bronze statuette placed in Wing K and the relief of the horseman in the large sculpture gallery. Our new head is clearly later than the bronze (dated about 480–470 B.C.), for the treatment is considerably more realistic, with more detail shown in the modeling and without the stylizing sense which gives such distinction to the statuette. It is also later than the horses of the Parthenon frieze

(442-438 B.C.) and of the pediment (438-432 B.C.); for there, in spite of the variegated modeling, the transitions from plane to plane are gradual, so that an impression of simplicity is still obtained, while in our head the modeling has more "color," the transitions of the planes are more abrupt, and so the whole is slightly more restless. On the other hand, the Alexander Sarcophagus in Constantinople, of the last quarter of the fourth century, and our

neck, and the rather mechanical manner in which the grooves of the mane are incised suggest Roman rather than Greek workmanship. But the artist has admirably caught the essential nobility of his model, and has given us new proof of the high attainments of the Greeks in animal sculpture.

GISELA M. A. RICHTER.

THE SEPULCHRAL EFFIGY OF JEAN D'ALLUYE

Visitors to The Cloisters will recall the beautiful thirteenth-century tomb effigy of a knight, placed on a low base¹ in the center of the nave. The figure is life-size and represents a young man dressed in full armor, lying with hands joined on his breast in an attitude of prayer. The feet rest against a small lion, symbolic of courage. The slab upon which the figure reposes measures 6 feet, 11½ inches in length by 2 feet, 10¼ inches in width.

The noble idealism, characteristic of thirteenth-century French sculpture, is admirably exemplified in this sepulchral effigy. As was the custom at the time, the deceased is represented in the bloom of early manhood, irrespective of the age at which he died, since realistic portraiture does not appear until the end of the thirteenth century. The idealism of early mediæval sculpture is again seen in the absence of any expression of the terror of death. The eyes are represented open, as in life. Serene, fearless, his gaze fixed on heaven, the deceased awaits the Last Judgment. The effigy at The Cloisters is a magnificent example of this type of sculpture, of which surviving examples in such fine condition are exceptionally rare.

Originally, no doubt, the shield covering the left knee of the knight was painted with his arms. The paint, however, has long since disappeared. Without the arms or information as to the provenance of the effigy, it was impossible to identify the personage represented. Fortunately, however, a reproduction of the sculpture was seen last

¹ The coats of arms set in the base come from the abbey of Saint-Guilhem-le-Désert, and of course have nothing to do with the sepulchral effigy.



FIG. 2. FACE VIEW OF HORSE'S HEAD

contemporary relief of a horseman, with their marked elaboration, are distinctly later than the new head. The horses which resemble the latter most closely are those of the Mausoleum in the British Museum (about 350 B.C.), especially that of the chariot group which surmounted the monument. We note here the same treatment of the eye, with the strongly protruding zygomatic arch, and throughout a similar amount of light and shade in the modeling.

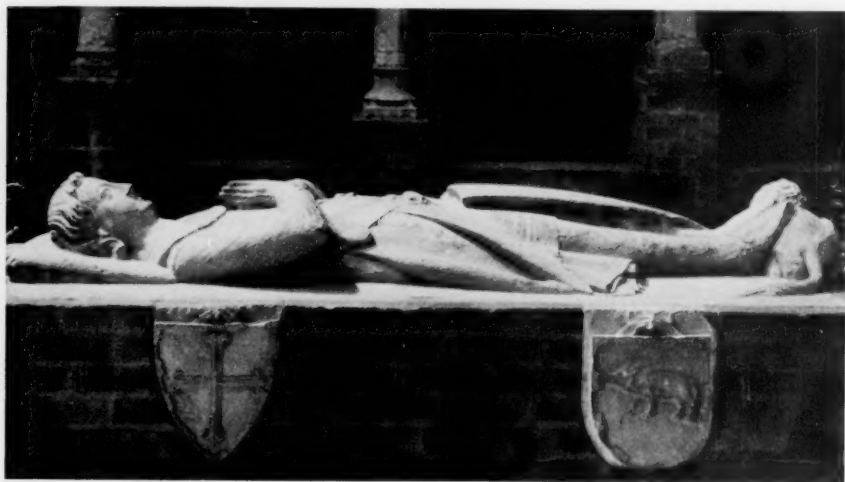
The date of the type of our new horse should therefore be about the middle of the fourth century. A certain hardness in the execution, for instance in the folds of the

year by a French connoisseur, M. Julien Chappée of Le Mans (Sarthe), who recognized the effigy as one he had seen years ago in the abbey of Clarté Dieu and subsequently in a dealer's possession in Paris. Most obligingly he has placed at our disposition the results of his investigations, from which it appears that the effigy represents Jean d'Alluye, who died in 1248, and whose tomb was in the abbey of Clarté Dieu.

Jean d'Alluye, Chevalier, Seigneur of

the parish of Saint-Paterne, over which Jean d'Alluye held seigniorial rights. The tomb with the sepulchral effigy is said to have been erected in the church near the chapel of Saint Peter; on the wall behind the effigy was a bas-relief representing an abbot with several religious. According to another account, the tomb was in the cloister gallery near the entrance to the church.

The abbey was sold as national property in 1791 to Jean Baptiste Chiayneau, Baron



SEPULCHRAL EFFIGY OF JEAN D'ALLUYE, DIED 1248

Châteaux (later, Château La Vallière), Saint-Christophe, Chenu, Noyant, Méon, etc., was the son of Hugues V d'Alluye and his wife, Guiburge de Chourses (Sourches). In 1240 he borrowed 150 livres tournois from the religious of the abbey of Vendôme to meet the expenses of a voyage to the Holy Land. While in the East he was given (in 1241) a relic of the True Cross by Thomas, Bishop of Hierapetra. On his return to France in 1244 Jean d'Alluye gave the relic (now in the *hôpital* of Baugé) to the abbey of La Boissière. He died in 1248, leaving a widow, Alix, a son, Hugues VI d'Alluye, and three daughters, Marguerite, Constance, and Isabelle. He was buried in the abbey of Clarté Dieu (Indre-et-Loire), founded in 1239, and constructed on land in

de la Valette, Fermier Général, and was partly demolished about 1850 for the construction of a farmhouse. The effigy of Jean d'Alluye was removed at this time to the neighboring château of Hodebert (or Hau-debert), where it is known to have been in 1855 and 1879. Subsequently, it appears to have been returned to the abbey, which was acquired in 1888 by Baron Sébastien de la Bouilleries. About this date the effigy was seen by M. Chappée in the *orangerie* of the abbey. Around 1905-1906 the statue was sold to a dealer in Paris, where it was again seen and recognized by our informant, to whose kindness we owe the identification of this important mediaeval monument at The Cloisters.

JOSEPH BRECK.

SWORDS FROM THE DRESDEN ARMORY

In the last century, when swords were little used, the complaint was made that officers took no interest in selecting a good blade, for swords were even supplied by one's tailor. Today, when one considers that the sword was an indispensable article of dress in Europe and America only little more than a century ago, an interest in its history is stimulated. For lively accounts of the use of the sword, the dueling stories of Brantôme and Cyrano de Bergerac, and the account of "How Monsieur de Treville told the story to the King" when he presented d'Artagnan are good reading. These accounts—imagine the outcome of an accidental collision with "a brisk young fellow, with his hat cocked like a fool behind"—give one an intimate understanding of the manners and customs closely related to the history of the sword.

In the present note the place of origin and construction of four swords¹ recently acquired from the National Armory in Dresden will be briefly considered. There is a two-handed sword, also three swept-hilted rapiers, simple and graceful in lines, in splendid condition, and possessing the quality of excellent workmanship. They are German, hilts and blades, and date from the late sixteenth and early seventeenth century. The hilts of two of the rapiers are almost identical in form (figs. 1 and 3), one retaining its original bluing, the other with russet surface chased with stippling. The third rapier (fig. 2), which also retains its blued hilt, is of later date, judging from the additional branch on the guard. The two-handed sword approaches six feet in length from pommel to point. Each ring guard incloses a fleur-de-lis—the badge of the Munich Civic Guard—and the terminals of the long decurved quillons form an ornament like a fleur-de-lis by means of terminal and lateral whorls. The grip is covered with tooled leather. Above the guard are two decurved prongs which protected the hand when the grip had to be shifted from the hilt to the forte of the blade, which is also

¹ Exhibited this month in the Room of Recent Accessions.

covered with leather. It weighs eight and a half pounds, so that such a sword could have been intrusted only to the biggest, strongest, and most courageous men-at-arms, some of whom were detailed to act as escort to the standard-bearer. The length of its blade, which is flamboyant, very flexible, and sharp, is four feet, the over-all measurement of the longest rapier. This corresponds to the specification of Silver, who, in 1599 in his *Paradoxes of Defence*, writes, "The perfect length of your two-handed sword is the blade to the length and hilt of your single sword." Our rapier blades, although they still have cutting edges, were used mainly for thrusting. These rapiers are well balanced, the center of gravity being near the hilt so as to allow extreme mobility for thrusting. In sabers the weight is well up the blade behind the center of percussion. The question of the balance of a sword was always given the most careful consideration. One learns, for example, of the Hollow Sword Blade Company which was chartered for the professed purpose of making hollow swords with running mercury inclosed to gravitate to the point when a blow was struck and so increase the weight and momentum of the stroke.

Most of the blades of this period are of Solingen or Toledo workmanship. However, to distinguish Solingen from Toledo blades—which were famous in the late sixteenth and seventeenth centuries—is a problem especially difficult, since not only are Solingen blades of this period skilfully made but they also bear Spanish place-names and names and marks of famous Toledo masters. One of our rapier blades is stamped with the place-name, IN VALENTIA, each letter being made with a series of punches. In the first half of the sixteenth century blades from Valencia were even more celebrated than Toledo blades. For example, the sword which Francis I lost at Pavia—it must have been chosen from among the best—had been made at Valencia. The present blade, however, despite the name it bears, was made in Solingen, and the description of the following blades leads one to this conclusion. The second rapier blade bears a mark similar to that at-

tributed to Sebastian Hernandez (flourished in 1637) by Don Francisco de Santiago Palomares who, in 1772, wrote an Account of the Sword Manufactory of Toledo. The fact that the initial is reversed in the mark on our blade² and that it bears in addition the stamp of two swords in saltier with which one is familiar on Dresden china and which marks the Archmarshalship in the House of Saxony, leads one to assign Solingen as its place of origin. The mark on the third rapier blade corresponds to No.

similar to the mark on the present sword. It is reasonable to assume that it is the identical mark inaccurately represented, since the author indicates a blade in the Dresden Museum as his source. The blade of the two-handed sword bears on one side the mark of the running wolf inlaid in brass, and there are traces of the mark on the opposite face. This wolf, fox, or little dog mark is generally attributed to the armorers of Passau, but it was also a Spanish and Solingen mark. Cervantes endeavor-



FIG. 1. SWORD SIGNED
PETER TESCHE



FIG. 2. SWORD INSCRIBED
IN VALENTIA

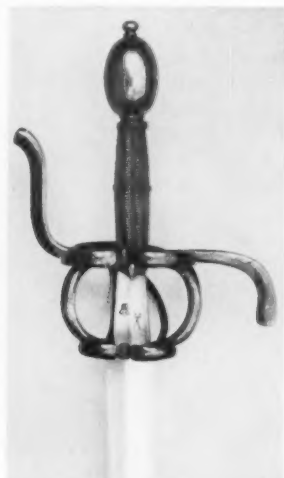


FIG. 3. SWORD WITH MARK OF
SEBASTIAN HERNANDEZ (S)

20 of Palomares, who assigned it to Domingo Rodriguez. In addition to the mark which is stamped on each side of the ricasso, the name PETER is repeated on one face of the blade and the name TESCHE on the opposite side. Like the Valencia blade each letter of these names is stamped with a series of punches. This method is emphasized since it is sometimes held that a true Toledo blade may be distinguished by this mode of stamping letters. Peter Tesche, the maker of our blade, was periodically relieved of his activities as swordsmith, for Cronau informs us that Tesche was Mayor of Solingen in 1604, 1610, and 1618. Cronau reproduces Tesche's mark, which is

²cf. R. Cronau, *Geschichte der Solinger Klingenindustrie*, Stuttgart, 1885. Bladesmith's mark, no. 135.

ors to heighten the courage of Don Quixote, when he attacked the lion in the cage, by adding "that his sword was of the common sort, and not so sharp as those famous ones with the Perillo [little dog] mark." But how is one to distinguish a famous one? The present notes show that a bladesmith's mark, even though contemporary, is not a definite indication of the place of origin of a sword. How, then, is one to recognize a good blade if the "hallmark" is not convincing?

To judge a blade intelligently, one should have a general idea of the manner in which it was produced. Small Catalan forges were used. The ore when reduced to the metallic state was pasty and scarcely meltable, even at highest heats, but soft and malleable when cold. Heated iron is porous like a sponge, so the slag was squeezed out by

hammer mills which were worked by water-power—a system developed in the thirteenth century. The result was wrought-iron, which was placed in small closed crucibles with just enough carbon—pieces of wood or green leaves—to make steel. Even today special steels are manufactured by the crucible process which produces the steel of "quality." However, it was only the most skilled mediaeval craftsman who could make a homogeneous and reliable quality of steel, for he could not control with certainty the carburizing of the metal which necessitated successive operations of welding and reheating; in fact it was not known until 1781 that the properties of steel were dependent on the percentage of carbon present. Another method of making the blade—the cementation process—was to use natural steel with a block of malleable iron in the middle, which made it more flexible. This composite piece—hammered-out bars of wrought-iron could also be used—was heated in a charcoal fire and then worked out into shape. It made the blade a soft and malleable core surrounded by a jacket of steel capable of taking a hard and springy temper. The production of shades of temper is considered a fine art. It requires a certain amount of patient

perseverance which few who have been brought up at the desk can appreciate. By extremely sudden cooling, such as quenching in water or oil, steel retains the structure which resulted from the temperature which it had at the moment before the quenching. It is said that the ancient swordsmiths usually tempered the blades at night in order to distinguish in the darkness the exact color of the heated steel when dipping it into the water. The steel is then tempered, or "toughened," by being heated and quenched again, thus making it a trifle less hard but tougher. The blade was next ground but not polished, and passed along to undergo its tests.

The blades that bend round the body as a girdle, springing back perfectly straight, are curious, but not so desirable as a blade with greater resisting power in giving "point." For thrusting, a blade must be rigid. A good blade will bend so as to reduce the length in the proportion of about one inch and a half to a foot. The point was thrust against a thick iron plate without turning or breaking it. Our blades were put to a similar test, polished, hilted, and then sent to fulfil their mission for the Electors of Saxony.

STEPHEN V. GRANCAY.

ACCESSIONS AND NOTES

THE ELECTION OF A TRUSTEE. At a meeting of the Board of Trustees held on January 21, 1929, Clarence H. Mackay was elected a Trustee in the class of 1935 to fill the vacancy caused by the death of Bashford Dean.

PHOTOGRAPHS OF ITALIAN PAINTINGS of the Renaissance period will be on view in the Photograph Division of the Library this month. They have been selected to illustrate manners and customs.

A LECTURE ON THE ART OF INDIA. By a rearrangement in the schedule of Saturday lectures, the lecture on March 2 will be given by Dr. James H. Cousins, who will speak on *The Art of India, Ancient and Mediaeval*.

A GIFT OF MODERN FRENCH SCULPTURE. The Museum has recently received as a gift from George D. Pratt an interesting and representative example of the work of the contemporary French sculptor, Georges Hilbert. The subject of the sculpture, a peccary, is skilfully executed in black granite by the *taille directe* method. It will be exhibited during the coming month in the Room of Recent Accessions.

P. R.

A LECTURE BY DR. ROOSVAL. Dr. Johnny Roosval, Zorn Professor of Northern and Comparative History of Art at the University of Stockholm, will deliver a lecture on Saturday, February 16, at four o'clock, in the Lecture Hall. His subject will be Sweden's Liberty Statue, the Big Saint George of Stockholm. This is not only a memorial to Sweden's war of liberty in the fifteenth century, but is also a masterpiece of north European sculpture in wood.

SPECIAL GUIDANCE FOR MEMBERS. Following a custom already established, Mem-

bers are again to be offered guidance at certain hours during the holding of special exhibitions. Miss Duncan, who serves only Members of the Museum, will be ready not only to take appointments as these are asked for, but also to meet individuals or groups of Members at 3 o'clock on Fridays during the Eleventh Exhibition of American Industrial Art except on February 22.

A CHINESE BODHISATTVA ON EXHIBITION. The small standing bodhisattva described in the article entitled *Two Chinese Wood Sculptures* in the January BULLETIN and shown during that month in the Room of Recent Accessions, will be displayed for a second month in this temporary location. The illustration on page 37 recalls the last sentence of the article: "At first glance the carriage of the head and expression of the face may seem arrogant and even snobbish—it is not that, it is not even smug, it is merely an expression of triumphant serenity and self-possession, a personality become impersonal, complete, and undisturbed."

THE MUSEUM AND THE CARTOONIST. Museum Members and visitors realize of course that the name of The Metropolitan Museum of Art appears often in print. But it is just possible that they have not paid due attention to that aspect of Museum "publicity" which is expressed in humorous articles or cartoons. This spontaneous advertising grows out of an attitude more good-natured than constructive though surely more affectionate than bored—not a deplorable critical attitude at all, as criticisms go. It would be a good plan for friends of the Museum to look twice at the cartoons in their favorite morning and evening papers hereafter. Before long they may have material for a scrapbook of very subtle criticism on Museum manners, Museum art, and—yes—Museum visitors.

A NOVEL MUSEUM CALENDAR. Animated linoleum block illustrations have been designed for A Museum Calendar of Ancient Birds and Beasts by the members of the Study Class in Design which is conducted by Miss Ethelwyn Bradish and Miss Marion E. Miller, and is open free of charge to talented Junior and Senior High School pupils. Each illustration is an original composition inspired by an historical motive chosen from the Museum collection—a grappling lion from Persepolis, a fierce Chinese dragon, a nimble Greek horse, a leering Gothic gargoyle, Indian elephants fiercely locking tusks—all these vie to make each succeeding month of the year a livelier and more exciting moon. It has been suggested that these calendars would be invaluable to teachers of design; a very limited number are to be had at 75 cents each at the Information Desk of the Museum.

THE EXHIBIT OF QUILTING. The display of quilting from the collection of Mrs. De Witt Clinton Cohen arranged in Gallery H 19 comprises work from various widely separated areas. In perfection of technique the delicately patterned cap from the Belgian Congo, a district where the needlework of a primitive people has attained a quality of finesse that classes it as a highly developed art, attracts the discerning eye of the connoisseur. The same is true of the conical caps that so charmingly represent the work of Persia, one of crimson kashmir fabric, some of cotton, and others in exquisite shades of apricot and mulberry silk.

Among the European examples, the Hungarian babies' bonnets grouped in the central case are marvelous specimens of intricate stitchery and painstaking needlecraft; in these, knot stitches are so compactly arranged on a surface of linen as to form a background against which the pattern of floral sprays, left in the original linen, is silhouetted. Several quilted skirts are shown—one of silk, a rare and handsome example of Swiss work, and another of quilted linen decorated with sprigs of flowers in *point de chainette* embroidery. The group of waistcoats reflect the fashions of the French court of the eighteenth century as well as the variety of the quilting

stitches. The number and beauty of the stitches employed in this period is accentuated when an example is worked in black on white linen, as in a Swiss bodice front shown in the exhibition.

An elaborately quilted spread with a pattern of curling feathers is framed against the light of the central window of the gallery, in an arrangement designed to permit a close study of the many kinds of stitches and to emphasize the charm of the design.

A small crib cover in the central case, an heirloom dating from 1642, lent by Miss Anna H. Wells, is of historical interest. According to a record preserved in the Wells family, it is said to have been worked by the maids of honor of Maria Theresa, daughter of Philip IV of Spain, who in 1659 became the bride of Louis XIV of France.

F. M.

MASTERPIECES OF THE PRINT COLLECTIONS ON EXHIBITION. On February 11 there will be opened in the first print gallery a small exhibition of typical masterpieces belonging to the print collections of the Museum. The prints have been selected as though they were to be used as the illustrations in a short handbook to the history of the printed picture prior to the close of the last century, and will be accompanied by explanatory and descriptive labels in which an attempt has been made briefly to point out their particular qualities and historical importances. It is hoped that the exhibition will serve as an introduction to the fascinating subject it illustrates, and that like a show window it will tempt those who see it to investigate the wealth of similar things lying behind it in the Museum's print study room. The study room is open to the public every week-day between the hours of ten and five, except Saturdays, when it closes at one o'clock. In it may be comfortably and easily seen the prints and illustrated books belonging to the Museum, as well as the Museum's important and rapidly growing collections of facsimiles and pattern designs, and the greater number of its books and catalogues dealing with prints and their history. The print room staff takes pleasure in giving every possible aid to visitors.

W. M. I., JR.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

HOUDON'S WASHINGTON. Apropos of the proximity of February twenty-second attention is drawn to the bronze cast, exhibited in the Fifth Avenue entrance hall in this Museum, of Houdon's celebrated full-

Washington, to be of the finest marble and the best workmanship." A month or so later Governor Harrison wrote to Jefferson and Franklin, then in France, intrusting them with the choice of a sculptor who was



PORTRAIT STATUE OF GEORGE WASHINGTON BY JEAN ANTOINE HOUDON
IN THE MUSEUM ENTRANCE HALL

length portrait statue of Washington, the original of which stands in the rotunda of the State Capitol at Richmond, Virginia. In accordance with a resolution passed by the Legislature of Virginia in June, 1784, the Governor was "requested to take measures for procuring a statue of General

to be "the best in any of the European states." Houdon was thus selected and arrangements made for him to undertake the voyage to America in order to make a plaster model of Washington from life. On October 2, 1785, he arrived at Mount Vernon, where he remained for two weeks

making the model and taking measurements, since it was required that the statue should be life-size. It was not until April, 1796, that the completed monument finally arrived in America, and its installation in the rotunda of the State Capitol at Richmond took place on May fourteenth of the same year.

In January, 1853, the General Assembly of Virginia, "in view of the liability to injury and destruction of the statue" authorized William J. Hubbard of Richmond to take casts of it. Hubbard made in all six bronze casts of which that in the Metropolitan Museum is one. It was lent to the Museum in 1907 by the Department of Parks of the City of New York, in recognition of the fact that it had been designed as an interior monument and was therefore seen to poor advantage in its previous location on Riverside Drive.

P. R.

EGYPTIAN LITERATURE, BY ARTHUR CRUTTENDEN MACE. The Museum has just issued a thin octavo volume entitled *Egyptian Literature, a Lecture by Arthur Cruttenden Mace, Late Associate Curator of the Department of Egyptian Art*.¹ In its preface Mr. Lythgoe says: "In the later part of the winter, on March 6, 1920, he [Mace] delivered in the Museum the lecture on *Egyptian Literature* which we now reproduce here. While it was never intended in his mind for publication in any way, some of us who were fortunate enough to hear his charming presentation of the subject have wished to perpetuate our recollection of it in the only way now possible, and to share this recollection with all those who are cherishing with us the memory of his friendship."

The lecture was a charming one, as Mr. Lythgoe says, well worthy of being set in type not only for those who knew and respected the author but for others who would know something of what is here treated

¹ *Egyptian Literature: A Lecture by Arthur Cruttenden Mace, Late Associate Curator, Department of Egyptian Art.* New York, 1928. [v], 32 pp. octavo. D. B. Updike, The Merrymount Press, Boston. Bound in boards, cloth back. Price, \$5.00.

with the skill of the scholar and the lover of the subject.

The book was printed by D. B. Updike at The Merrymount Press and its form is worthy of its subject.

OTHER RECENT PUBLICATIONS. Among the first publications of the year the BULLETIN takes pleasure in announcing *The Sculpture and Sculptors of the Greeks*,¹ which has just been published by the Metropolitan Museum and the Yale University Press. This book is the contribution of Gisela M. A. Richter, Curator of the Classical Department, who, although an established archaeologist, has not confined herself to the archaeological point of view. The text, developed from a series of lectures given at the Museum in 1925 and 1926, embodies the latest knowledge of the subject and Miss Richter's freshness of viewpoint and concrete directness of style give her subject a new appeal. It is not designed to compete with existing handbooks and histories, but rather for those who either are familiar with many facts concerning Greek sculpture, or do not particularly care about those facts, but want to concentrate on the appreciation and understanding of the sculpture itself and on the great personalities that produced it.

In the first part, Miss Richter has approached Greek sculpture as an artistic manifestation. As such it is studied from various aspects: the evolution of the human figure and the poses that occur; the head as a medium of expression; drapery; representations of animals; composition; the problems arising from the relief technique and the Greek sculptor's way of meeting them. The second part is devoted to a consecutive study of known Greek sculptors, the evidence about them being carefully sifted and presented without questionable attributions. An introductory chapter on the historical background of the Greek sculptor relates his work to his great epoch and describes the external forces which gave direction to his genius; another chapter is devoted to the

¹ *The Sculpture and Sculptors of the Greeks*, by Gisela M. A. Richter, Litt.D., Curator, Department of Classical Art. Quarto, 242 pages; 4 plates in color, 767 half-tone illustrations. New Haven, 1928. Price, \$35.00.

characteristics of the Greek mind as expressed in sculpture. Materials and methods are separately treated. Both the lay reader and the professional will be grateful for the chronological table which places the outstanding objects in stylistic sequence, correlated with external evidence where such exists. Finally there is a discussion of Roman copies and modern forgeries, handled with the competency which is the result of long acquaintance with Greek material.

The cumulative index to the BULLETIN, from 1905 to 1927, has been carefully prepared by Frances B. Hawley and has just

been issued by the Museum.² This comprehensive and thorough little book will prove a source of invaluable assistance to subscribers who have kept their BULLETINS over a period of years as well as to librarians.

Those who are especially interested in the treasures of the J. Pierpont Morgan collection will welcome the new edition of the Handbook which has been brought up to date, corrected, and furnished with several new illustrations.

² Index to the Bulletin of The Metropolitan Museum of Art, Volumes I-XXII, 1905-1927, by Frances B. Hawley. Octavo. New York, 1928. Price, \$1.75.

LIST OF ACCESSIONS AND LOANS

DECEMBER 6, 1928, TO JANUARY 5, 1929

ANTIQUITIES—EGYPTIAN

Objects (289) from Thebes: red granite standing statue of Queen Hat-shepsut, from her temple at Deir el Bahri, XVIII dyn.; representative objects from tombs of the XXII-XXVI dyn. such as wooden stela, a funerary statuette, etc.; a bronze bowl, siphon, and anklet of the Late Dynastic Period; and selected groups of pottery, showing types from the Middle Kingdom to the Ptolemaic Period.*

Excavations of Museum's Egyptian Expedition. Head of statuette of a man, green basalt, XXVI dyn. (Third Egyptian Room); shawabty of Amen-em-Opet, painted limestone, probably from Deir el Medineh, XX-XXI dyn.; scarab of the steward of Cusae, Seneb-ti-fi, blue glazed steatite, from Meir, XII dyn.; pots (2), red polished pottery, III-IV dyn.; bottle-shaped pot, red polished pottery, from Sakkāreh, III-IV dyn.; bowls (2), red polished pottery, said to be from Meidūm, III-IV dyn.; pots (26), various wares, from the excavations by the Service des Antiquités near the Zoser Pyramid, Sakkāreh, III dyn.*

Purchase.

Foundation-deposit bricks (2) of Ramesses II, green faience, said to be from the Delta, XIX dyn. (one in Third Egyptian Room) (one*); foundation-deposit brick of Queen Te-wosret, sandstone, said to be from the Delta but possibly from her mortuary temple at Thebes, XIX dyn. (Third Egyptian Room); scribe's writing-board with hieratic inscription, wood covered with

gesso, from Upper Egypt, XI dyn. (Third Egyptian Room); scribe's writing-board with hieroglyphic inscription, wood covered with gesso, from Upper Egypt, XI dyn.*; stela of the priest of Amen-hotep I, Ken-Amūn, limestone, probably from Thebes, XVIII dyn.*; Hat-Hor column of Nekht-neb-ef, indurated limestone, probably from the Delta, XXX dyn.*; palette, slate, provenance unknown, late Pre- or Proto-dyn. Period*; fragments of a compound bow, wood, horn, and bark, from Lord Carnarvon's excavations in the Birābi, Thebes, XVII-early XVIII dyn.*

Gift of Edward S. Harkness.

BOOKS—THE LIBRARY

Gifts of Christie, Manson & Woods, John C. Ferguson, P. W. French & Co., Inc., Arthur Kay, Frank Gair Macomber.

CERAMICS

Cover of jar, unglazed pottery, Mesopotamian or Syrian, XII cent.†

Purchase.

COSTUMES

Pairs (4) of gauntlets, embroidered leather, English, period of Elizabeth and James I.†

Gift of Mrs. Edward S. Harkness.

Pair of gloves, leather and embroidery, English, late XVI cent.†

Purchase.

Imperial ceremonial robe, embroidered silk, Chinese, Ch'ien-lung period (1736-1795) or earlier.*

Gift of Mrs. William H. Bliss.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor 1, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

DRAWINGS

Baigneuses (Bathers), by Pierre Puvis de Chavannes, French, 1824-1898.†

Gift of William A. Putnam.

Drawings (3), Female Figures, by J. Mortimer Lichtenauer, American, 1876-†

Gift of J. Mortimer Lichtenauer.

ENAMELS

Plaque (or dish), representing Julius Caesar, attributed to Pierre Raymond; plaque, portrait of a lady, signed L L (Léonard Limousin), French (Limoges), XVI cent.; triptych, representing Christ, the Virgin, and St. John,—Russian, XVIII(?) cent.†

Gift of V. Everit Macy.

MEDALS, PLAQUES, ETC.

Frederick Ives Medals (2), bronze, by Georg Lober, American, contemporary.†

Gift of Dr. Herbert E. Ives.

MINIATURES AND MANUSCRIPTS

Miniatures (3): portrait of Mary Birch, by William Birch, 1755-1834; portrait of Rev. Christopher Edwards Gadsden, by Charles Fraser, 1782-1857; portrait of Mrs. Clark, by Henry Benbridge, 1744-1812,—American (Floor II, Room 31A).

Purchase.

PAINTINGS

Judgment of Paris, by Lucas Cranach, German, 1472-1553.*

Purchase.

PHOTOGRAPHIC NEGATIVES, ETC.

Negatives (28) of Greek vases (for Photograph Division).*

Gift of Dr. Julius Sachs.

PHOTOGRAPHS—THE LIBRARY

Gifts of Alexander Archipenko, William H. Gannett, Charles E. Hires, Arthur Kay, Sir Alexander B. W. Kennedy, Arthur W. Lewin-Funcke, Miss Anita Self.

PRINTS, ILLUSTRATED BOOKS, ETC.—DEPARTMENT OF PRINTS

Gifts of Anonymous Donor (11), Oskar Bangemann (1), Robert H. Bentley (2), Philip H. Giddens (8), Augustus W. Kelley (1 book), Mrs. Bella C. Landauer (13), Miss Geraldine A. Owen (2), Ralph Pulitzer (18), Paul Rosenfeld (1), David A. Schulte (7), Mrs. Rebecca S. Strand (1), Frederick Theodore Weber (2), Mrs. Alma Wertheim (2), Mrs. Cornelius Zabriskie (1).

Prints (2), portfolio (1), ornament, single sheets (24).

Purchase.

SCULPTURE

Head of bodhisattva, stucco, Indian (Gupta period), abt. V-VI cent.†

Purchase.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 8).

Peccary, black granite, by Georges Hilbert, French, contemporary.†

Gift of George D. Pratt.

TEXTILES

Fragment of tapestry weave, Egypto-Arabic, abt. 1300.†

Gift of V. Everit Macy.

Piece of printed silk, Japanese, modern.*

Gift of T. Kose.

Panel, silk weave, Persian(?), modern.*

Gift of Kirkor Minassian.

CERAMICS

Bowls (2), glazed pottery, Syrian, XIII-XIV cent. (Wing E, Room 14).

Lent by Charles B. Hoyt.

COSTUMES, ETC.

Collection of costumes and textiles (71), Chinese, Indian, Persian, Congo, and European, XVI-XIX cent. (Wing H, Room 19).

Lent by Mr. and Mrs. De Witt Clinton Cohen.
Child's apron, black silk, American, XIX cent.; child's dress, lace, French, XIX cent.; head-dresses (44 pieces), silver, Swiss, XIX cent.*

Lent by Miss Edith Wetmore.

JEWELRY

Cameos (28), European, XVI-XIX cent. (Wing K, Room 26).

Lent by Milton Weil.

MISCELLANEOUS

Shadow play actors (27); shadow plays (45 folders), Chinese, early XIX cent.*

Lent by Alan Reed Priest.

PAINTINGS

Portraits (2): Moses Wheeler and Mrs. Moses Wheeler, both by Gilbert Stuart, American, 1755-1828 (American Wing).

Lent by Mr. and Mrs. George A. Cluett.

PRINTS, ENGRAVINGS, ETC.

Prints (7), Harunobu, Japanese, XVIII cent. (Wing H, Room 11).

Lent by Dr. A. B. Dudley.

SCULPTURE

Statue of Kuan Yin, bronze, Japanese, XVIII cent. (Wing H, Room 13).

Lent by Alfred Emerson.

WOODWORK AND FURNITURE

Dressing-table, English (or American), first quarter of XVIII cent.*

Lent by Mrs. Nathaniel Bowditch Potter.
Looking-glass, gilt wood, American, early XIX cent. (American Wing).

Lent by R. T. H. Halsey.

Settee, armchairs (2), side-chairs (4), mahogany (Sheraton influence); commode, mahogany,—all American, late XVIII cent. (American Wing).

Lent by Mr. and Mrs. George A. Cluett.

CALENDAR OF LECTURES

FREE LECTURES

FEBRUARY 21-MARCH 17, 1929

FEBRUARY	HOUR
21 The Egyptian Collections (For Members). Ludlow S. Bull.....	4:00
23 Animals in Ancient and Modern Sculpture. Walter Pach.....	4:00
24 The Square and the Circle in Design (Arthur Gillender Lecture). Henry Hunt Clark...	4:00
28 The Collection of Musical Instruments (For Members). Frances Morris.....	4:00

MARCH	HOUR
2 The Art of India, Ancient and Mediaeval. James H. Cousins.....	4:00
3 The Tournament. C. O. Kienbusch.....	4:00
7 The Collection of Musical Instruments (For Members). Frances Morris.....	4:00
9 Early Buddhistic Sculpture in China and Japan. Ernest Diez.....	4:00
10 Gilbert Stuart's Portraits of Washington. Herbert R. Cross.....	4:00
14 The American Wing (For Members). Charles O. Cornelius.....	4:00
16 Roman Painting. Butler Murray.....	4:00
17 Athenian Vase Painters. Gisela M. A. Richter.....	4:00

Story-Hours for Boys and Girls by Anna Curtis Chandler, Saturdays, February 23, March 2, 9, 16, at 1:45 p.m.; Sundays, February 24, March 3, 10, 17, at 1:45 and 2:45 p.m.; for Members' Children, Saturdays, February 23, March 2, 9, 16, at 10:15 a.m.

Gallery Talks by Elise P. Carey, Saturdays at 2:00 p.m., Sundays at 3:00 p.m.; by Roberta M. Fansler, Saturdays at 3:00 p.m., Sundays at 2:00 p.m.

Holiday Gallery Talk by Elise P. Carey, Friday, February 22, at 3:00 p.m.

Study-Hours for Practical Workers, by Grace Cornell, Sunday, March 10, at 3:00 p.m.; by Lucy D. Taylor, Sundays, February 24, March 3, at 3:00 p.m.; by Fern Bradley, Sunday, March 17, at 3:00 p.m.

Museum Cinema Films Showings, Thursdays at 2:00 p.m.

Talks on the Concert Programs by Thomas Whitney Surette, Saturdays, March 2, 9, 16, at 5:15 p.m.

LECTURES FOR WHICH FEES ARE CHARGED

FEBRUARY 18-MARCH 16, 1929

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University. For particulars see folders announcing lectures.

FEBRUARY	HOUR	FEBRUARY	HOUR
18 Museum Course for High School Teachers (M)		19 Elements of Modern Architectural Art (N)	
Ethelwyn Bradish.....	4:00	Everett V. Meeks.....	8:00
19 Renaissance and Modern Art (N)		19 Art of the Later Middle Ages (N)	
Herbert R. Cross.....	10:15	Walter W. S. Cook.....	8:00
19 Meanings of Art (N)		19 Principles of Historic Design (N)	
A. Philip McMahon.....	11:00	C. Hayes Sprague.....	8:00
19 Early Christian Painting in Italy (N)		20 Art of the Far East (N)	
John Shapley.....	3:00	George Rowley.....	11:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FEBRUARY	HOUR	MARCH	HOUR
20 Fundamental Problems of Modern Art (N) Leo Katz.....	11:00	1 Modern French Painting (N) Walter Pach.....	8:00
20 History of Florentine Painting (N) Richard Offner.....	11:00	1 Industrial Styling in the Modern Manner (N) Paul T. Frankl.....	8:00
20 Contemporary Art (M) Huger Elliott.....	4:00	1 Fundamentals of Interior Decoration (N) Evan J. Tudor.....	8:00
21 General History of Art (N) Walter W. S. Cook.....	3:20	2 Study-Hour for Young Girls (M) Kate Mann Franklin.....	10:30
21 Museum Course for Elementary and Junior High School Teachers (M) Frances Morris and Frances Little.....	3:45	2 Outline History of Painting in Western Europe (M) Edith R. Abbot.....	11:00
22 Modern French Painting (N) Walter Pach.....	8:00	2 Greek and Roman Art (N) David M. Robinson.....	11:00
22 Industrial Styling in the Modern Manner (N) Paul T. Frankl.....	8:00	4 Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00
22 Fundamentals of Interior Decoration (N) Evan J. Tudor.....	8:00	5 Renaissance and Modern Art (N) Herbert R. Cross.....	10:15
23 Study-Hour for Young Girls (M) Kate Mann Franklin.....	10:30	5 Meanings of Art (N) A. Philip McMahon.....	11:00
23 Outline History of Painting in Western Europe (M) Edith R. Abbot.....	11:00	5 Early Christian Painting in Italy (N) John Shapley.....	3:00
23 Greek and Roman Art (N) David M. Robinson.....	11:00	5 Elements of Modern Architectural Art (N) Everett V. Meeks.....	8:00
25 Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00	5 Art of the Later Middle Ages (N) John Shapley.....	8:00
26 Renaissance and Modern Art (N) Herbert R. Cross.....	10:15	5 Principles of Historic Design (N) C. Hayes Sprague.....	8:00
26 Meanings of Art (N) A. Philip McMahon.....	11:00	6 Art of the Far East (N) George Rowley.....	11:00
26 Early Christian Painting in Italy (N) John Shapley.....	3:00	6 Fundamental Problems of Modern Art (N) Leo Katz.....	11:00
26 Elements of Modern Architectural Art (N) Everett V. Meeks.....	8:00	6 History of Florentine Painting (N) Richard Offner.....	11:00
26 Art of the Later Middle Ages (N) John Shapley.....	8:00	6 Contemporary Art (M) Huger Elliott.....	4:00
26 Principles of Historic Design (N) C. Hayes Sprague.....	8:00	7 General History of Art (N) Richard Offner.....	3:20
27 Art of the Far East (N) George Rowley.....	11:00	7 Museum Course for Elementary and Junior High School Teachers (M) Christine Alexander.....	3:45
27 Fundamental Problems of Modern Art (N) Leo Katz.....	11:00	8 Study-Hour for Salespeople and Buyers (M) Grace Cornell.....	9:00
27 History of Florentine Painting (N) Richard Offner.....	11:00	8 Study-Hour for Home-Makers (M) Grace Cornell.....	11:00
27 Contemporary Art (M) Huger Elliott.....	4:00	8 Study-Hours for Teachers (M) Kate Mann Franklin and Anna Lamont Rogers.....	4:00
28 General History of Art (N) Richard Offner.....	3:20	8 Industrial Styling in the Modern Manner (N) Paul T. Frankl.....	8:00
28 Museum Course for Elementary and Junior High School Teachers (M) Anna Curtis Chandler.....	3:45	8 Fundamentals of Interior Decoration (N) Evan J. Tudor.....	8:00
MARCH		9 Study-Hour for Young Girls (M) Grace Cornell.....	10:30
1 Study-Hour for Salespeople and Buyers (M) Grace Cornell.....	9:00	9 Outline History of Painting in Western Europe (M) Edith R. Abbot.....	11:00
1 Study-Hour for Home-Makers (M) Anna Lamont Rogers.....	11:00		
1 Study-Hour for Teachers (M) Lucy D. Taylor.....	4:00		

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

HOUR	MARCH	HOUR	MARCH	HOUR
8:00	9 Greek and Roman Art (N) David M. Robinson.....	11:00	14 General History of Art (N) Richard Offner.....	3:20
8:00	11 Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00	14 Museum Course for Elementary and Junior High School Teachers (M) Mrs. Henry L. de Forest.....	3:45
8:00	12 Renaissance and Modern Art (N) Herbert R. Cross.....	10:15	15 Study-Hour for Salespeople and Buy- ers (M) Huger Elliott.....	9:00
10:30	12 Meanings of Art (N) A. Philip McMahon.....	11:00	15 Study-Hour for Home-Makers (M) Anna Lamont Rogers.....	11:00
11:00	12 Early Christian Painting in Italy (N) John Shapley.....	3:00	15 Study-Hour for Teachers (M) Fern Bradley.....	4:00
11:00	12 Elements of Modern Architectural Art (N) Everett V. Meeks.....	8:00	15 Modern French Painting (N) Walter Pach.....	8:00
11:00	12 Art of the Later Middle Ages (N) John Shapley.....	8:00	15 Industrial Styling in the Modern Manner (N) Paul T. Frankl.....	8:00
4:00	12 Principles of Historic Design (N) C. Hayes Sprague.....	8:00	15 Fundamentals of Interior Decora- tion (N) Evan J. Tudor.....	8:00
10:15	13 Art of the Far East (N) George Rowley.....	11:00	16 Outline History of Painting in West- ern Europe (M) Edith R. Abbot.....	11:00
11:00	13 Fundamental Problems of Modern Art (N) Leo Katz.....	11:00	16 Greek and Roman Art (N) David M. Robinson.....	11:00
3:00	13 History of Florentine Painting (N) Richard Offner.....	11:00		
8:00	13 Contemporary Art (M) Huger Elliott.....	4:00		

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

LIBRARY W. W. A.

FEB 14 1929

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 85th Streets.

BRANCH BUILDING. The Cloisters. 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

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Curator of Prints	WILLIAM M. IVINS, JR.
Director of Educational Work	HUGER ELLIOTT
Director of Industrial Relations	RICHARD F. BACH
Assistant Treasurer	ELIAL T. FOOTE
Executive Assistant	BRADFORD BOARDMAN
Librarian	WILLIAM CLIFFORD
Editor of Publications	WINIFRED E. HOWE
Registrar	HENRY F. DAVIDSON
Superintendent of Buildings	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Christmas	10 a.m. to 6 p.m.
Christmas	1 p.m. to 6 p.m.
<i>American Wing and The Cloisters close at dusk in winter.</i>	

CAFETERIA:	
Saturdays	12 m. to 5.15 p.m.
Sundays	1 p.m. to 5.15 p.m.
Other days	12 m. to 4.45 p.m.
Holidays, except Christmas	12 m. to 5.15 p.m.
Christmas	Closed

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to the membership and to teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters; and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for, and directions given.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Christmas. Special groups and schools bringing lunches accommodated through notification in advance.

TELEPHONES

The Museum number is Rhinelander 7690; The Cloisters, Washington Heights 2735.